Club Sandwich

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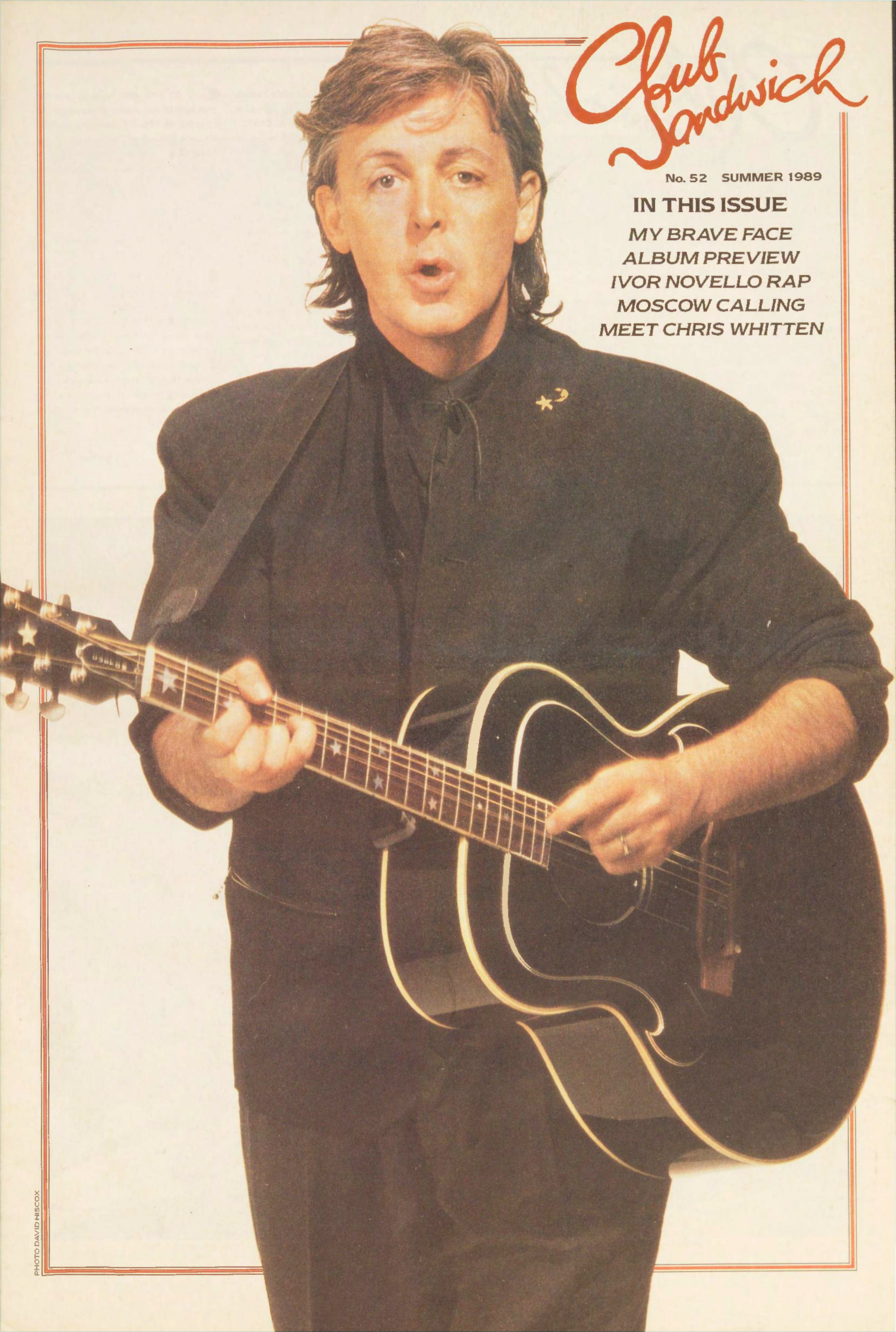

PHOTO DAVID HISCOX

Club Sandwich

Back to our regular format, this issue features Paul's many current activities and introduces his eagerly awaited new album *Flowers in the Dirt*, released worldwide on 8th June. 'My Brave Face' the first single lifted from the album is already heading up the charts; too late to have been included in this issue, the feature on making its video will appear next time. Overseas readers who were unable to hear the *McCartney on McCartney* BBC radio series will no doubt appreciate reading Paul's track by track album briefing on pages 4 and 5.

Away from the album to the other recent events, we eavesdrop on the BBC Russian phone-in, and applaud Paul's Outstanding Service to British Music which was commemorated by his latest Ivor Novello Award.

As the second of our series on the musicians currently working with Paul, we feature drummer Chris Whitten. Paul is at present rehearsing with the band, and whilst some concerts may be forthcoming, it is still much too early to have any details about venues or tickets. Members of the club will be informed as soon as any decisions are taken.

Our two features on Linda's career give an update on the photographic side; later this year the SANDWICH will be having a special feature on vegetarianism to coincide with the publication of her cookbook in the autumn.

Our letters give you only a sample of the enormous number we've had following the club's mailing of the *CHOBA B CCCP* album. Members were clearly most delighted and appreciative!

Unfortunately, there were a number of you who failed to receive your album, either because it was lost in the post, or because you joined or renewed too late to have been included in the mailing.

Luckily, a limited supply of the album has become available for sale, so if you are interested, please see details of our offer on the back page.

Many of you also have expressed the wish to make a donation to charity in lieu of payment for the album. Paul is giving some of his royalties to the Armenian Earthquake Appeal, and for any of you wishing to help, please send your contributions to:

Armenian Earthquake
Appeal Headquarters
9 Grosvenor Crescent
LONDON SW1X 7EJ

At this time of Paul's new album release, I thought I should take this opportunity to say that any albums issued on the CLUB SANDWICH label have nothing whatsoever to do with us or Paul, and as bootlegs should certainly be boycotted. I realise that the use of our name has confused many of you, so now be warned, and spread the word to your friends.

'til next time, Sue

PHOTO HERMAN LEONARD

The Band: from left to right Robbie McIntosh, Hamish Stuart, Paul, Linda, Chris Whitten and Paul (Wix) Wickens.

MY BRAVE FACE

PHOTO RICHARD HAUGHTON

PAUL McCartney is not one to look back. 'Onwards and upwards is his motto, and rightly so. But being "the act you've known for all these years", he's bound to remind us occasionally of past glories.

'My Brave Face' is a dynamic example. The lustrous guitar sound recalls 'A Hard Day's Night', while the pumping syncopation has a hint of 'Taxman' about it. These elements add a rosy glow to a song that's new-minted and instantly memorable.

It was written with Elvis Costello, though he doesn't feature on the track. "There was a nice kind of equal collaboration on it," Paul told Mike Read. "We'd just sort of throw words about and stuff and where I thought he was getting maybe a bit too cryptic or whatever, I'd just say 'I don't like that, we should go a bit further here, or we should maybe take it there', and it was nice. If he spotted an idea he liked then we'd go that way, or similarly with me".

'My Brave Face' is a great recommendation for this way of working. Simultaneously upbeat and mysterious, the song bears the stamp of both writers. Paul has long been adept at weaving the threads of everyday phrases into a new tapestry: "Unaccustomed as I am" is one such, but you don't expect the words "to the life of a housewife" to follow. The hand of Elvis?

And what a performance! Hamish Stuart is the only other vocalist and he fully backs up Paul's words to Mike Read: "He's a very good singer...he can always handle harmony lines anywhere, and...wailing and singing generally". He certainly can: the blend of voices on 'My Brave Face' is well on the rousing side.

Instrumentally, Hamish is on acoustic and electric guitars and David Rhodes (known to the *cognoscenti* for his work with Peter Gabriel) is on ebow guitar. (Don't let these medical details throw you.) Less exotic, but just as valuable, is Robbie McIntosh's work on acoustic and electric guitars. Paul is on bass, acoustic and electric guitars.

Plenty of colour there, but what of that 'texturing' so dear to us oil painters? Well, Mitchell Froom, who co-produced the track with Paul and Neil Dorfsman, provides much of this on keyboards. (When producing Crowded House, he's almost a band member as well.) Add Chris Davis, Chris White and Dave Bishop on saxes and any more would be cluttering the canvas.

And what of this Dorfsman fellow? Co-producer of Bruce Springsteen's *The River,* he's best known for his work on Dire Straits' *Brothers in Arms*, claimed (against opposition from EMI on *Sgt. Pepper's* behalf) to be Britain's best selling album ever. On *Flowers in the Dirt,* he co-produced seven tracks and mixed 'Distractions' and 'This One', both produced by Paul.

First mention of 'My Brave Face' (positive) was in none other than the *Sun*. And what of the rest of the package? The B-side, 'Flying to my Home', was a strong contender for the album. As well as producing the track, Paul is on autoharp (see Johnny Cash item in *CS50*), bass, drums, keyboards, lead guitar, organ, percussion, rhythm guitar and slide guitar. (This last is a rarity for Paul, though 'Jet' and 'Band on the Run' spring to mind.) Amazingly, there's still room for Hamish to add acoustic and rhythm guitars and harmonies. Also harmonizing is Chris, who plays 'accordion synthesiser' (eh?) and more drums. Engineer is Geoff Emerick, with Matt Butler assisting.

The 12", CD and cassette versions also contain 'Ain't That A Shame' and 'I'm Gonna Be A Wheel Someday', the Fats Domino numbers from *Choba B CCCP* (Funny how it's now the West that has to wait with bated breath for songs to be released.) A certain inconsistency with the Fat Man's 'I Don't Want to Set the World on Fire' needn't spoil our enjoyment of the latter item. The cassette has the four songs on each side.

The first single can be crucial to an album's fate. With 'My Brave Face, *Flowers in the Dirt* has received the best possible launch.

Here's a track-by-track rundown, garnished with comments made by Paul to Patrick Humphries and Mike Read. Mike's interview with Paul was broadcast by Radio One as **McCartney on McCartney**, an eight-week series which began on 25th March. The album was previewed in the final edition (no.8) on May 13th.

My Brave Face: "The first single off our album is going to be one called 'My Brave Face', which me and Elvis (Costello) wrote together...we... started writing songs from the ground up that neither of us had any pre-conceptions about, and one of those...was called 'My Brave Face' and it was good...it's got a kind of '60's-ish feel: the best thing is to listen to it." Our pleasure.

Rough Ride: "I was going to work with Trevor Horn and Steve Lipson, and I'd heard that Trevor takes a long time...so it seemed to me that it might be a good idea if we could try and limit him to a short period and see what we could get done...I said well I've got this crazy little thing that you won't like, it's called 'Rough Ride'. He said I love the title already...it grew from a nothing little 12-bar and by the end of the second day we'd mixed it, which is pretty unheard of these days... they came back with a tarted-up version, and I said well I think it's a Paul Goes To Hollywood...type of thing, so we kept the original."

You Want Her Too: "I said to Elvis, 'Look, this is really getting a bit me and John!...I'm going 'I've loved her so long' and he's going 'I know you did, you stupid git!'... The intro and the fade we decided to have a... strange carousel thing we'd worked up. It was a silly little idea of mine that I think works...I'd had this idea about a little guitar thing that Hamish had played in the instrumental bit: I'd always been hearing it like a big brass band. So we actually got a big band in one morning, and it's the ultimate tease, because...as soon as you're into them they fade!"

Distractions: "There's a nice story about this...I heard an album a few years ago by someone off Prince's label, Paisley Park, called the Family ...And there were some string arrangements on it that were really interesting...I thought 'Wow, great. I wonder who this is?'...it said Clare Fischer...So I said to Linda, 'These arrangements are incredible and it's this Clare Fischer...some LA chick, I think'...and while she thought it was this kind of great, blonde LA lady she didn't like them. We found out, actually, it's this guy who's about 50 years old, who's got a grey beard and he's a great fellow...So then Linda was saying 'I love these arrangements, I love this guy's work!' That's wives, you know!...he did an arrangement which I love, it's very Hollywood and it's very...like Doris Day movies, which is a very strange little area, you know, but it's lovely." Geoff Emerick is co-engineer and the guitar solo is by Paul.

We Got Married: "It's like a celebration of marriage...So often people shy away from subjects like marriage...They concentrate on puberty. Well, at the age of 46, puberty's fairly far away! The game is up, folks!...I do actually start it in puberty: 'Going fast, coming soon/We made love in the afternoon/Found a flat, after that/ We got married'. That reminds me of John and Cynthia at art school... Dave Gilmour's on there playing lovely guitar. I like it. It's kinda grown-up." David Foster is on keyboards and Dave Mattacks (last used on **Tug Of War**) is back on drums.

Put It There: "'Put it there'...was an expression my Dad used to say when we were kids. He used to hold his hand out and say, 'Put it there if it weighs a ton'...My Dad died over ten years ago now, but you remember those things with affection, you know. And so I wrote a song about that, which I think will become one of my favourites." George Martin orchestrates, Geoff Emerick is in there again and the result is slightly reminiscent of 'Blackbird'.

This One: "The song is basically a love song – did I ever say I love you? And if I didn't it's because I was waiting for a better moment... 'There could never be a better moment than this one...', and the words 'this one' kept coming back to me as 'this swan', and I got off on that...The image...was like one of those Hare Krishna posters that I used to see a lot in India...this little blue god...Krishna, who's riding on this swan floating over this beautifully clear pond with lovely pink lilies on it. It's a very spiritual, tranquil picture, and although I don't subscribe to any particular religion, I draw on the nice moments from a lot of them." The engineers are Geoff Emerick and Matt Butler and Judd Lander plays harmonica. Very direct.

Figure Of Eight: "Very spontaneous, very rough; another two-day effort with Trevor...The vocal is live, which I like with all that roughness...There were certain conditions...that I put on them (Trevor and Steve Lipson). And...they made me do stuff that they hadn't heard me do recently...it was great, I really enjoyed it." Eddie Klein assists Steve as engineer. Another direct track.

PHOTOS PETER MOUNTAIN

FLOWERS IN THE DIRT

The wait is over... Nearly three years after *Press To Play*, a new Paul McCartney album hit the shops on 8th June. Chosen from a wealth of material, polished but never slick, *Flowers In The Dirt* contains a host of talent harnessed to one man's vision.

Don't Be Careless Love: "We have stuff that I wrote with Elvis, and we recorded it ourselves, to see if we could just get a kind of energy in there and stuff...They were nice tapes, but they weren't making it. So I re-recorded them with Mitchell Froom, who's the American guy who did Crowded House...we kind of fixed one of the recordings Elvis and I had done ('Careless'), because we liked the vocal and we just needed to fix it up a little bit." Another 'ground-up' song. Mitchell on keyboards, Elvis harmonies and keyboards.

How Many People: "Me in Jamaica, on holiday...you can't help going reggae, everybody is, the climate is. I've been a reggae fan since the early **Tighten Up** albums...this very simple song called 'How Many People' came out. I thought it was too simple." Jah Bunny is on percussion. Horn and Lipson are involved again. Great opening yodel, fine guitar in the middle.

That Day Is Done: "We kept the piano (Nicky Hopkins) and vocal and added some Hovis brass to give it a silver band/New Orleans marching band feel...I said to Elvis, 'Oh yeah, I get it, New Orleans funeral music. House is finished, right?' It's turned out a nice track set against everything else on the album," Mitchell and Elvis have the same roles as on 'Careless'. A suspicion of 'Let Me Roll It' about this one.

Motor Of Love: "We made a version I wasn't too happy with, but I liked the song. It was gonna get dumped off the album...so I said why don't we give it to some independent people...get some objectivity? I think it's a good song and it might get back as a contender. I'd liked Chris Hughes and Ross Cullum's work with Tears For Fears...and they worked up a more modern, hi-tech version...'Heavenly Father' is like an old trick for me, it's like 'Mother Mary'. I have a father who's no longer with us...but I realised the moment you say 'Heavenly Father' or 'Mother Mary' there's also that connotation. I like a bit of God though, nothing wrong with that." Greg Hawkes and Dave Clayton play keyboards.

Ou Est Le Soleil: "A very wacky thing where we decided to make something up...Trevor said 'Have you got anything for one of the verses?' I said 'Well I've got this really silly idea...', which is like just some French words that say 'Ou est le soleil? Dans la tete. Travaillez.' Those are the complete lyrics...So we've got this silly French dance track now, which I love!" This one is on the CD and cassette only.

In addition to the above, Mitchell Froom and Neil Dorfsman are involved in production and engineering all over the shop. The four where Elvis Costello is mentioned are McCartney-McManus compositions, though Elvis does not perform on 'My Brave Face'.

So there you are: technique combined with soul, technology blended with 'natural' ingredients like brass, strings, organ and piano. I'm enjoying **Flowers In The Dirt** for what it is, but can't help anticipating what the songs will sound like live.

PHOTO HERMAN LEONARD

Meet Chris Whitten

Of Paul's current band, drummer Chris Whitten has been playing with Paul the longest. There he was, minding his own business whacking the skins for Julian Cope, when one day he arrived home to a pleasant, if unnerving surprise.

"It was 5am and there was a message on my answerphone asking me to contact Paul McCartney's office. I was so excited I couldn't sleep until office hours began and I could ring back!"

But we anticipate. Chris took his first serious steps towards a career in music during four years at Leeds College of Music from the age of 16.

"The course was jazz and light music-based, so I could have drum kit lessons as well as learning the tympani and all that."

On finishing the course, Chris spent most of 1980 in New York.

"I did bits and pieces at Max's Kansas City and CBGB's, but it was all low-key as I didn't have a work permit. It was valuable experience: I'd held American jazz musicians in high esteem at college and now I was able to see them. People like David Sanborn would play jazz gigs after recording sessions. I was in a three-piece basically copying the Police, who were very big at the time. But I didn't want to break the law by working seriously without a permit, so I came back in September to build a career in London."

In fact, the next step in Chris Whitten's career took place in Italy, through producer Simon Boswell.

"I would go out for a month at a time and ended up doing three or four albums. That's how I learnt about studio work: the Italians think British musicians are the bee's knees – the grass is always greener. I was recording with really big stars: people were always coming up for their autographs when we went out to eat after a session."

Two tracks with Tracey Ullman preceded a frustrating period for Chris. He was generally busy, but with little to show for it. Bands would split up after sessions when deals failed to materialise. Then (circa 1983) our drummer man worked with Julian Cope for the first time, purely on a session basis.

"I regarded myself as a studio musician. It was my interest in Julian's music that led me to join his band later."

1984 saw Mr. Whitten join his first name band, or at least one with a growing, devoted following: The Waterboys.

"Karl Wallinger joined them on keyboard and he got me in – the others weren't too keen at first. We started This Is The Sea *just after I joined: it was difficult to slot into a settled band; also, Mike Scott, the leader, was used to drum machines.*

"I was with them for 18 months to two years, in fits and starts. I would do my drum parts, then go off and do sessions during the overdubs. Mike Scott is the band: he calls the others up as he needs them.

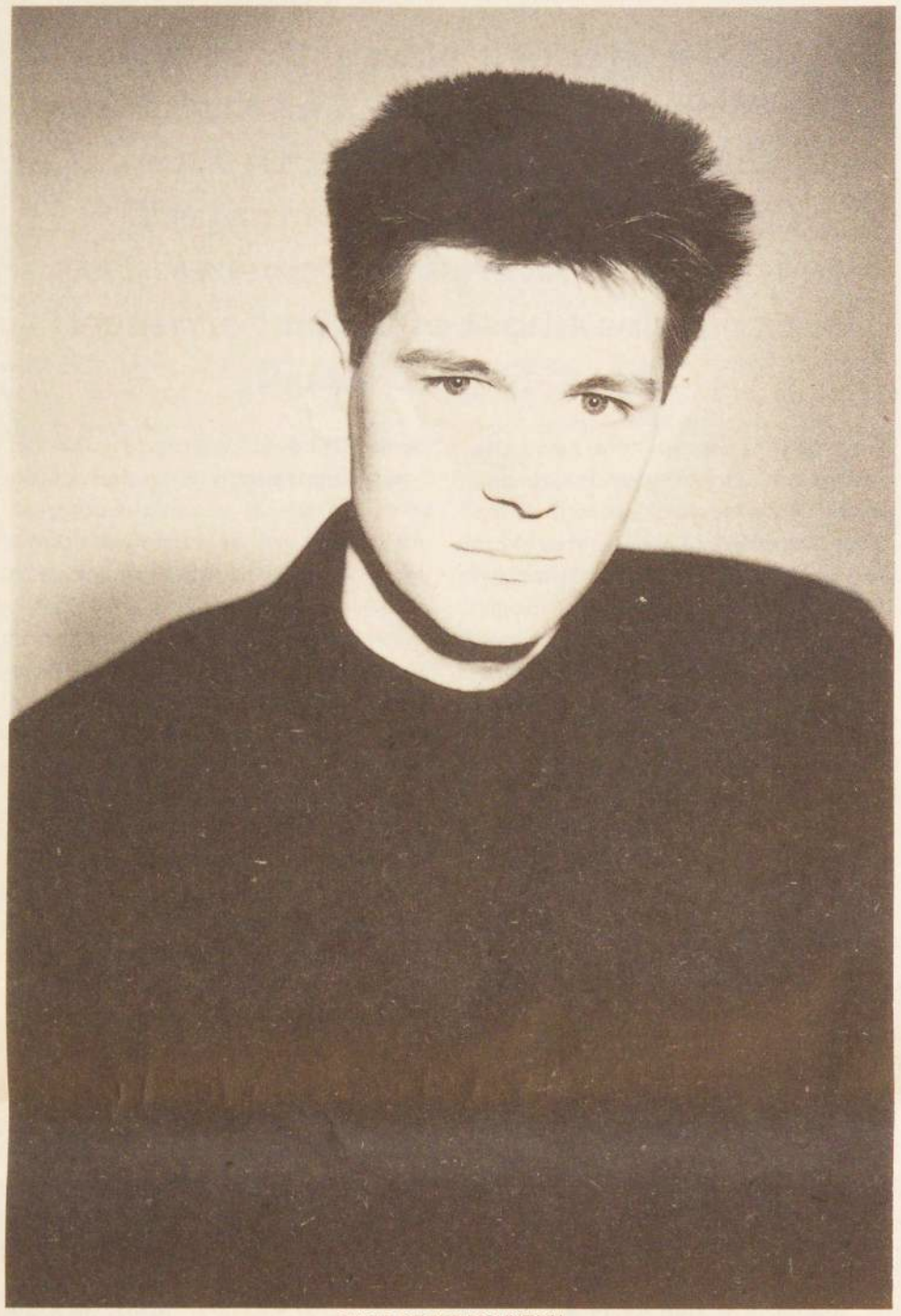

PHOTO PETER MOUNTAIN

"We supported U2 in Britain and America after the Band Aid record – it was good fun. They were decent to be on tour with, though we didn't see them that much: they were under pressure, as they were becoming really big. Then Karl and I fell out with Mike Scott and left. He formed World Party and I went back to sessions. I was out of touch."

Chris may have felt that way, but he recorded with ABC and was soon in demand. Hipsway's album followed, though ironically the hit single 'Honeythief' featured a drum machine.

"They were produced by Paul O'Duffy, who's used me a lot since. I was on the first Swing Out Sister album and did the new one in October, when Paul (McCartney) was on holiday. It keeps me on my toes, trying out new things, but I won't be doing much of that in the next year or so."

And our modest man hasn't even mentioned his work on Edie Brickell's album... He also got the call from Julian Cope for what became St. Julian, *a big hit in 1987.*

"He was great, very professional: always gave his all. We all enjoyed working together and in the end he said, would you like to tour? We toured Britain and America and the band became well thought of."

MPL had heard of Chris through Simon Boswell and Jeremy Jones, husband of MPL's Shelagh: hence the 5am message. Rehearsals at Woolwich followed.

"They flashed by, I was in such a nervous state. I was called up again soon after, with people like Mick Green and Nicky Hopkins, who was a big hero from his work with the Steve Miller Band. (My brother is seven years older than me and got me into the Beatles and Hendrix as well.) Then Richard Ogden phoned to say they were going to record the oldies and I was wanted.

"Those sessions were a new thing for me and fairly hectic. It was all nervous energy again; I was on the edge of my stool trying to keep up. After the first session, I decided to try and enjoy it, in case I never worked with Paul again."

Urgent messages from MPL during his last tour with Julian Cope (America, summer '87) showed that the Whitten approach had worked. Would he be back in time for the 'Once Upon A Long Ago' video and the promotional appearances for All The Best? *He certainly would. In January came the invitation to do an LP with Hamish Stuart and Paul.*

"The Elvis Costello sessions were the first major ones I did. I just kept quiet if Paul and Elvis disagreed and some good stuff came out of it. The Trevor Horn/Steve Lipson sessions were the way I was used to working. They wanted to use a drum machine, but Paul insisted on using me, so I had to live up to that.

"Hamish was a very good choice. The Average White Band's white album with 'Pick Up The Pieces' was a very big influence on me at school. I like everyone involved: everyone has something to contribute. Paul Wickens (Wix) has been seriously involved only in the last month or so, though he was on a new version of 'Figure of Eight' produced by Chris Hughes and Ross Cullum. Robbie suggested Wix – I'd worked with him on the Hipsway sessions."

'Wix' is keyboardist extraordinaire Paul Wickens: you'll meet him later.

How did Chris feel about playing synth drums on 'How Many People'?

"I used to play quite a lot of synth drums on sessions. We used them as it was a reggae track."

The singing drummer is a rare breed, but the Whitten voice is heard on Flowers In The Dirt.

"I did a lot of vocals with Julian Cope, as the others didn't sing. Paul cajoled me into it – I was nervous. I'm in the 'choir' on 'Don't Be Careless Love' with Paul, Elvis and Hamish and very much in the background on 'How Many People' with Paul, Linda and Trevor Horn.'

That's the Chris Whitten story up to date. It started in Wimbledon in 1959, not far from the scene of Robbie McIntosh's childhood. The family then moved around, to Newcastle and then South Wales, Chris getting his general education in both places and emerging with 'O'-levels.

"I saw Help *at six and said, 'I want to be a pop musician'. I got music 'O' and 'A' levels and was good at history and art, but hopeless at maths, science and games. My Mum follows pop and dabbles at the piano.*

"Music is my hobby as well as my job, but I like cooking, especially Italian. I'm vegetarian and have been since long before I met Paul. Italian cooking's great for vegetarians, because there's so many things you can do."

Chris has a South London flat to himself and gets out to the pictures when he can.

"I like a dangerous type of film... serious, art films. Scorsese's my favourite director, and I also like Fellini, but I've been a workaholic for the last two years."

Happily for all of us, there seems little sign of that changing.

PHOTO PETER MOUNTAIN

SUDDENLY IT'S LINDA!

LINDA'S *Sun Prints* book and the coinciding show at the V & A don't seem that long ago, but this summer sees the photographic McCartney on show all over the place.

Firstly, the *Sun Prints* exhibition ran from 1st April to 7th May at the Hastings Museum and Art Gallery in Sussex. Next, it will be seen at the Access Gallery in New York, from 9th June to 12 July. The book will be published in the US by Salem Press at the same time.

At presstime, a signed photo by Linda was about to be auctioned at Christie's, as part of the Sportsmen's Aid Society's contribution to the Appeal for Harefield Hospital's Children's Ward, on 12th April. As so often, Linda's in select company: work by Angus McBean, Helmut Newton and Cecil Beaton is also being auctioned.

Another auction to take place before you read this is across the West End, at the Park Lane Hotel on 27th April. The beneficiary here is the Gandolfi Foundation, which is setting up a trust fund to cover an annual photographic scholarship to the Royal College of Art. The Gandolfi brothers, now in their '80's, are legendary makers of mahogany plate and other cameras, for whom the Foundation is by way of a memorial. The dinner-auction was to feature "definitive signed prints by well-known photographers": this time Linda lines up with such as Norman Parkinson, Don McCullin (who also worked for the CPRE: see *CS41/42*), Terence Donovan and Terry O'Neill.

But not all the charity action's in London. Ray McHugh of the NSPCC saw Linda on breakfast TV at the time of her V & A show and heard her views on cruelty to children. Inspired by this and her earlier show at Rye, he wrote requesting permission to mount an exhibition in aid of the charity. This will run from 14th May to 15th June at the Burnley Museum and Art Gallery, located at Townley Hall, a distinguished stately home. It is hoped that Brian Clarke, who hails from that area and did the painting for Paul's new album cover, will open the exhibition.

And that's not all... The Association of Fashion, Advertising and Editorial Photographers followed its successful *F.22* and *F.22 Second Exposure* shows with *F.32*, another exhibition of women photographers' work. This ran from 24th April to 5th May at the Association's Domingo Street, London gallery and featured six new Linda McCartney studies, mostly from the family's holiday in Barbados earlier this year.

PHOTO PETER MOUNTAIN

From Costello to Novello? Paul meets Ivor again

How do you say thanks for an award without being gushing? Paul had this problem on 4th April, when he was honoured once more at the Ivor Novello Awards. He solved it in a way John Lennon would have admired – with a rap.

Paul's peers responded with the biggest cheer of the day. The Award? For Outstanding Services to British Music, the latest in a long line of McCartney/Wings 'Ivors' stretching back to his theme for *The Family Way* in 1967.

Novello was a Welsh composer of musical shows and actor-playwright-producer in straight drama who died in 1951. The Songwriters' Guild of Great Britain began the Awards in 1956, sponsored by such as Billy Butlin of holiday camp fame. Sponsors since 1974 have been the Performing Right Society, while the event is organised by the British Academy of Songwriters, Composers and Artists.

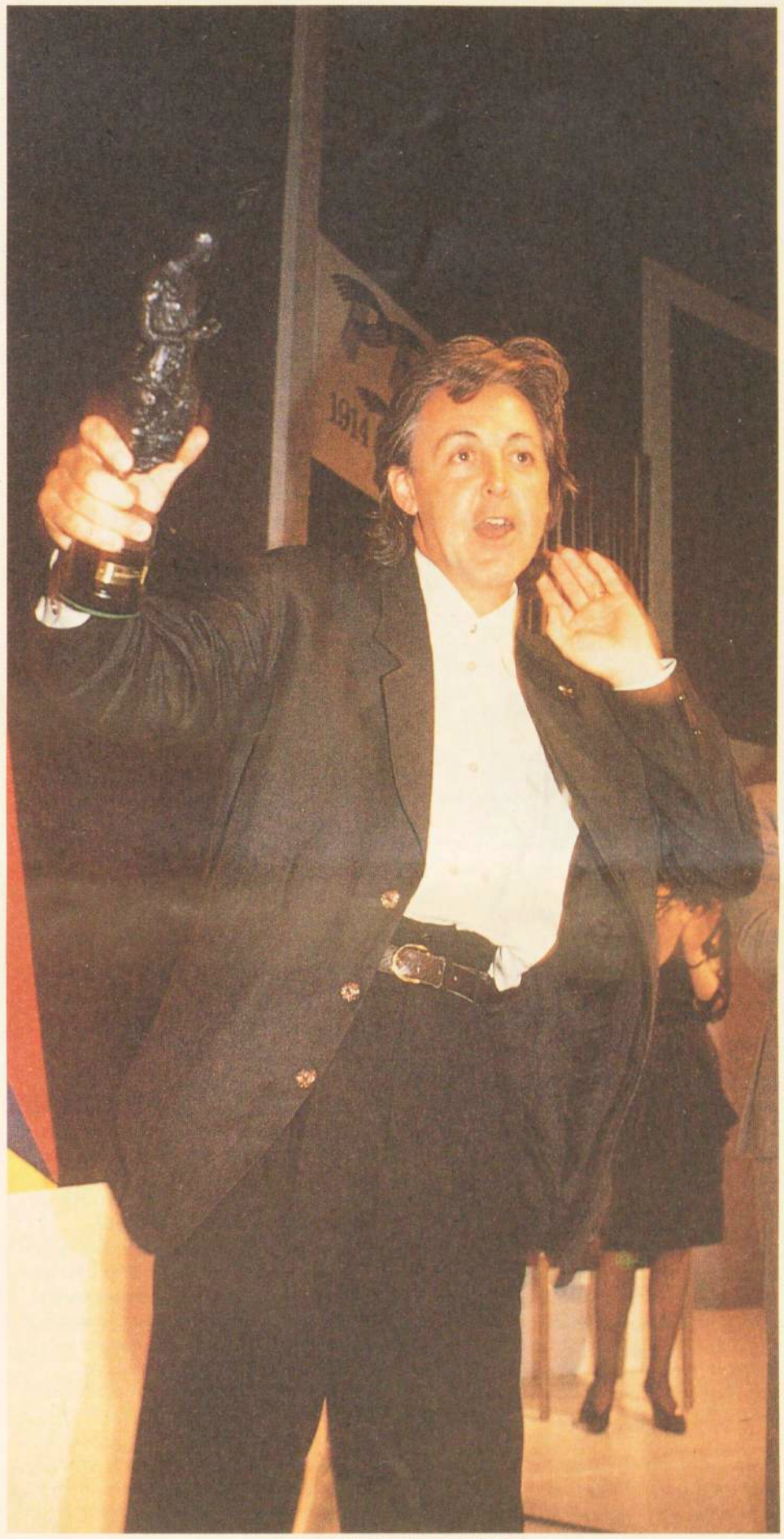

PHOTO COURTESY REX FEATURES

Compere this year was Paul Gambaccini, also one of the judges. Interest spread far beyond the music industry, due to a two-hour broadcast of proceedings on the evening of the Awards lunch by commercial radio stations nationwide. Novello Records was launched almost simultaneously, to concentrate on CD's of new and historic classical material.

What of the Award itself? Well, it's a statuette of *Euterpe*, the Greek Muse of the Flute, designed by Hazel Underwood of the St. Martin School of Art. Impressive, eh? I'm just worried whether the groaning McCartney sideboard can take the extra weight...

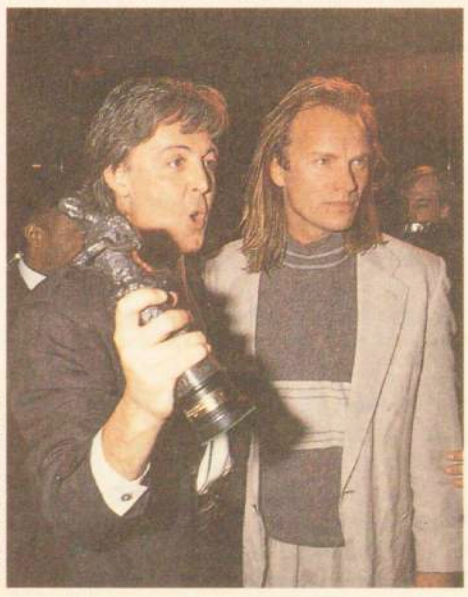

PHOTO DAVE HOGAN

'Ivor Novello Rap'

"This Ivor Novelloo was a pretty fine chap
But just one thing he didn't know how to rap
'Cause if he was living in the present day
He'd have to think of something to say.
I think I know what it might just be
He'd say whatever happened to the melody?"

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PHOTO DAVE HOGAN

Listen to What the Fans Said

No doubt of the main topic in our postbag this time. Fun Club members were delighted with *Choba B CCCP:* we print a small selection of your thank you letters. In answer to several queries, there is *nothing* to pay. Should you wish to show your gratitude financially, Ian Craig has some excellent suggestions below. (See *Cuff Link* for other charities). At least three readers got the album on their birthdays: happy chance! 'Summertime' and 'Crackin' Up' were singled out by several of you, perhaps because they were unexpected amid the rock 'n roll standards. Your pleasure gives us pleasure: thank you for writing.

Dear Sue

I'm writing to say thank you so much for the 'CHOBA B CCCP'' album, it arrived on Comic Relief day and as it was free I donated £25.00 to Comic Relief, an amount I would happily have paid for the album. I've always enjoyed the magazine but this one gesture to Paul's real fans has made club membership completely worthwhile. Thank you once again and may your snark never be a boojum.

Love
ARNOLD GUTBUCKET
EASTNEY
HANTS
ENGLAND

Dear Paul

In late spring of 1967, rumours about the impending release of the Sgt. Pepper album prompted me to write to a record supplier in England and order a copy, to be shipped upon its release. I remember thinking at the time that previous releases of Beatles albums in the US had varied significantly from the British ones, and I wanted to get the "real" version as soon as possible. You can imagine my surprise and delight when my copy of the album arrived prior to its release in the US! Or at least in Detroit, Michigan! I took it to a record shop which I regularly patronized and caused quite a stir amongst the customers, I can assure you. That experience stands out in my mind as the most enjoyable I've had in 25 years of collecting Beatles music.

Until now, that is.

Receiving "Back in the USSR" in the mail yesterday topped them all! I am completely overwhelmed. I just had to write and express my utter and profound gratitude for such a lovely gift. I could not be happier if you handed the record to me in person. Thank you for a very personal and generous gesture from an artist to a fan.

Sincerely yours with love
ROBERT BESKANGY
ROYAL OAK, MICHIGAN
USA

A Poem

Thank you, thank you, thank you!
For sending me the most
Fantastic of surprises
That ever came by post!!

Well Sue, you've proved again
That you're really number one
For providing us with goodies
And seeing we have fun!

The vocals are quite stunning –
Our Paul is still the best
You see he's not too old to rock
When he's put to the test.

'Summertime's a cracker
With its wistful negro sound;
Congratulations Macca –
You've got the best blues voice around.

'Twenty Flight' is handled well –
And all the words are clear!
These youngsters, they don't
sing – they yell;
They've much to learn, I fear.

Elvis was the King they said
But now that King has gone
'That's Alright Mama' – he's not dead
Through Paul his soul lives on.

Miss Clawdy, Lawdy! Who's that man
That sings with such a passion?
Paul McWho? A Beatles fan?
Can he still be in fashion?

There's no one else that can compete
With Paul – I wish he'd tour –
For swinging he cannot be beat –
Don't get around much anymore!!

You say oh you mockers
McCartney is 'soft'
A 'yesterday' man, 'MOR'.
Well a fig for you all! –
Now your caps must be doffed
To the proven new King of the Rockers.

To Paul, Sue and all at MPL with much love!
JANET RICH
MONMOUTH, GWENT, WALES

You caught us napping with that six-liner, Janet. In purple ink, too!

Paul

After all these years I thought I'd take a moment and express some appreciation for the enjoyment I've derived from your music.

I've loved the great majority of your material, but among my favourites are the simple melodic ballads that have often ended up as the last song on the side of an L.P. Songs like SO BAD, or ONLY LOVE REMAINS. You must enjoy them as well, since you have established a sort of tradition of material of this kind, going back to things like I WILL.

These songs and others like them tend to have a warm, very human feel. Often, the melodies are so good that they completely transcend the performance style or recording arrangement. WANDERLUST is like that for me.

I wanted to put my word of thanks in for these songs, particularly since I've heard and read a bit of criticism from people who are interested only in faster, harder material.

Incidentally, my kids, four, six and 16, enjoy your stuff just as much as I do. For what it's worth, they particularly enjoy the Broad Street video and album.

It's been very nice having you around. I'll still be listening during the years ahead.

PAUL RICHARDS
MOORPARK
CALIFORNIA, USA

Dear Paul

I hope you are well. You can't imagine how excitedly I had been waiting for last night, since I noticed one of your greatest songs in our *Radio News* at the beginning of the week. This was a new song for me so I wanted to record it into my collection. The *All the Best* album – which can't be found in our record shops – includes this song. I know that it can be ordered from you but I haven't got foreign currency. This song is 'Coming Up'. Before recording it I was reading the story behind this song in your latest issue. And it is in my head all day today. It is a lovely song. Now I have got only two songs missing from this album: 'C-Moon' and 'Goodnight Tonight'. By the way I recorded 'Mull of Kintyre' from this programme not a long time ago and it is one of my favourites.

I was awfully lucky with 'We All Stand Together'. When I switched on my radio in 1986 and tuned into the BBC it was a great surprise for me when I heard that there would be an interview with you in half an hour. There were songs too and the only new one for me was this one. It hasn't been on Hungarian Radio.

Recently I heard that you were going to tour Moscow in the near future. Well, I must tell you that I would be awfully happy if you could come to Budapest on your way back. You should know there are no frontiers if it is about your great music.

Your true fan,
EVA OSZLANSZKI
BUDAPEST
HUNGARY
Home-taping certainly seems excusable in your case, Eva.

Dear Sue – and, of course, Paul & Linda

A congratulatory pat-on-the-back for the continued excellence of *Club Sandwich*. Any chance of doing a feature on unnamed musicians on Paul's songs, e.g. is it Ringo on drums on 'Average Person' and who plays what on *Press to Play?* And talking of the latter, two years on I find it a constant thrill – the drums on 'It's Not True', the singing on 'Write Away', the subtle guitar work (and lyrics) of 'Footsteps'. Future analysts, I'm sure, will see the '80's as Paul's high-water mark.

A grateful thanks for the extended CD releases, allowing us who have always over-played the B-sides to have them in full, pristine condition again. 'The Mess' and 'Country Dreamer', for example, have made *Red Rose Speedway* one of my all-time favourites. I hope it won't be too long before '80's gems ('Spies', 'Koala Bear', 'Rainclouds' etc.) are released in this format. I hope it won't be too long either before Paul goes out live!

Anyhow, all the best,
COLIN HURST
CHEADLE
CHESHIRE
ENGLAND

You would make the rest of us jealous by dwelling on Press to Play's *CD-only tracks!*
As with Paul's videos, detailed examination of tracks from his past must await a time when he is not keeping us busy with his current activities.

Dear Sue

I write to let you know that I think your sarcastic remarks to Jonathan Coker, who wrote to express his wishes that Paul released *Back in the USSR* world-wide and do a long awaited tour, were very distasteful. *(LWFS, CS50).* You owe him an apology and also Paul. In essence you wrote that Paul would not be able to tour and keep a successful personal life at the same time. I feel that a tour from Paul is more than long overdue. Do you realize that it's been 13 years since Paul's World Tour in 1975/76? I also think the four previously released tracks from *Back in the USSR* are some of the best works Paul has ever done and that he should have released it worldwide in fairness to *all* of his fans. I hope you realize that we, Paul McCartney fans, wait with great anticipation to see him perform live and desire to have every note of recorded material that we possibly can.

Sincerely yours.
XONIA TREDWAY
HUNTINGBURG, INDIANA, USA

Editor takes rap. We all want more Paul, but there are ways and ways of asking: Jonathan was a bit on the brusque side. (Incidentally, he wrote a very nice letter thanking us for his copy of the album). Also, some people's needs are greater than others' – hence the Russian-only release.

Dear Paul, Linda, Sue, Richard and all at MPL

Today I received my copy of *Again in the USSR*. I could not believe I had one in my hands. Thank you! I had seen copies at record conventions for $500.00 and higher and also bootleg Compact Discs for about $50.00. I could not afford to spend $500.00 for a real copy and don't like the idea of Bootlegs, so when you sent out the letters in January, I responded the same day. I am very glad I did because now I have a copy of Paul's Russian album. AND FOR FREE! All of my friends did not believe me until they came over, saw the record, and read the Club Sandwich special edition. Thank you!

I've heard Paul might tour this year to support a new record. I hope he comes somewhere near Northwest Ohio so I can see him. I was too young to remember the Beatles or attend one of his 1976 American shows. But I have seen *Rock Show*, and would love to see him and Linda live! I have recently bought Elvis Costello's new record, *Spike*, and love the two songs written with Paul. They are great, as is the one on the 'B' side of 'Once Upon Along Ago' ('Back on My Feet').

I just wanted to write to thank you for the fantastic gift of Paul's Russian album. This is my tenth year as a member and I have never been disappointed with any of the issues or how you always take EXCELLENT care of your fans. Thank you.

THANK YOU, THANK YOU, THANK YOU!

'All the Best'
MICHAEL L. McHUGH
BOWLING GREEN, OHIO, USA

Other readers also praised the Spike tracks. Seems you like it when Paul spars with another heavyweight!

FERRY CROSS THE MERSEY

Liverpool stars aid football disaster fund

As many outside Britain will know, 95 Liverpool fans were crushed to death at a football match in Sheffield on Saturday 15th April. Everyone wants to help after such a disaster, but the question is 'how'.

Pete Waterman, of the vastly successful Stock Aitken Waterman writing/production team, drives to Liverpool every week to present a Saturday morning show on Radio City. On the day in question Pete's show reflected the city's good-humoured anticipation of Liverpool's Cup semi-final and the chance of a Final against local rivals Everton. Driving home that afternoon, he heard the tragic news on his radio and turned back to Liverpool to see what he could do.

Most requested record by distressed listeners was not the football anthem 'You'll Never Walk Alone', but 'Ferry Cross The Mersey'. Pete decided a charity version must be recorded and immediately contacted Mike Stock to prepare the backing track.

Paul too was anxious to do something, so was delighted to get the call from Pete Waterman. He immediately accepted Pete's suggestion and the logistics of recording Paul's contribution were sorted out between them there and then.

Good intentions aren't enough: like any other single, a charity record needs the right ingredients to make an impact. Pete decided the public had become used to 'massed choir' charity records and so chose five Liverpool artists to give a personal, less crowded effect. The others were Gerry Marsden, who as composer and copyrightholder waived all his rights, Holly Johnson (once of Frankie Goes To Hollywod) and the Christian brothers (band name: the Christians).

The single was released on 2 May. B-side is 'Abide With Me' from the Liverpool Cathedral service the day after the tragedy. There will be no video or photos of the recording sessions and the sleeve carries some suitable symbol of the event, rather than pictures of the artists. We dearly hope the record is high in the charts by the time you read this.

ANSWERS TO CHARACTER QUIZ (CS49)

1. Captain ('Wanderlust')
2. Granny ('No Values')
3. Martin Luther-King? ('Let 'Em In')
4. Long Haired Lady (Ditto)
5. Mr. Marks ('Temporary Secretary')
6. Picasso ('Picasso's Last Words')
7. Crimson Dynamo ('Magneto and Titanium Man')
8. Patty ('C-Moon')

9A. The Admiral ('Morse Moose and the Grey Goose')

9B. The Mate

10. Old Hand ('Footprints')
11. Waitress ('Average Person')
12. Eleanor Rigby (Ditto)

ANSWERS TO BEATLES SOLO CROSSWORD (CS50)

Across: 1 Everybody's Got something to Hide Except Me And My Monkey, 9 Oh Darling, 11 Girl, 15 It Won't Be Long, 16 Lucy in the Sky with Diamonds, 18 Ask Me Why, 22 Lady Madonna, 23 Let It Be, 27 Revolution, 28 Yellow Submarine, 33 All I've Got To Do, 34 Rain, 35 Old Brown Shoe, 38 Julia, 41 From Me To You, 42 Let 'Em In, 43 Help!, 44 How?, 45 Misery, 47 Nobody I Know, 48 Give Peace A Chance, 51 Sun King, 53 The End, 54 Birthday, 55 I'm Down, 56 Oh Yoko!, 58 Honey Pie, 59 Press, 61 Flying, 62 Think For Yourself, 64 When I Get Home, 65 Mean Mr Mustard, 67 Wild Honey Pie, 71 I've Just Seen A Face, 78 Here There And Everywhere, 81 Only A Northern Song, 83 My Love, 84 Martha My Dear, 85 In My Life, 86 I Want You, 87 Ob La Di Ob La Da, 88 I Feel Fine, 89 Love Me Do, 90 Bad To Me, 91 Yesterday, 93 Penny Lane, 96 It's For You, 97 I Me Mine, 98 Things We Said Today, 99 Dig A Pony, 100 For You Blue, 101 Angry, 102 Drive My Car, 104 Step Inside Love, 105 Power To The People, 106 Jealous Guy, 107 Woman, 108 I'm In Love.

Down: 1 Every Little Thing, 2 Eight Days A Week, 3 You Won't See Me, 4 The Ballad of John and Yoko, 5 I Will, 6 That Means A Lot, 7 And I Love Her, 8 You Know My Name (Look up my Number), 10 Good Morning Good Morning, 12 Dig It, 13 Why Don't We Do It In The Road, 14 P.S. I Love You, 17 Wait, 19 What Goes On, 20 You've Got to Hide your Love Away, 21 I'm A Loser, 24 Eleanor Rigby, 25 You Like Me Too Much, 26 Two of Us, 29 Oo You, 30 Because, 31 Don't Pass Me By, 32 She Said She Said, 36 Blue Jay Way, 37 Octopus's Garden, 39 For No One, 40 Blackbird, 46 It's All Too Much, 49 I Should Have Known Better, 50 If I Fell, 52 Got To Get You Into My Life, 57 Michelle, 60 Get Back, 63 Nowhere Man, 66 No Reply, 68 I've Got A Feeling, 69 Lovely Rita, 70 I'm So Tired, 72 A Hard Day's Night, 73 The Word, 74 Write Away, 75 Taxman, 76 A Day in the Life, 77 Cry Baby Cry, 79 This Boy, 80 Getting Better, 82 Doctor Robert, 92 Yes It Is, 94 Piggies, 95 Hey Jude, 103 Jet.

'Priviet Minsk!'

Paul's historic phone-in to Russia

The mere fact that Paul McCartney was able to broadcast to the USSR on 26th January, let alone speak to its citizens, was an indication how far *glasnost* (openness) had progressed. The Soviet authorities had systematically jammed the BBC's Russian Service for 24 of its 43-year existence, ending finally (we trust) in January 1987.

Since then an audience 18 million strong has enjoyed a 46-hour weekly output, including classical music, jazz and pop oldies. *Granny's Chest*, the oldies show, suggests P. Cook and D. Moore, but in fact is chaired by the deceptive Sam Jones. Deceptive, because this ultra-British name conceals the name of Sam Yossman, born in Soviet Lithuania. After working as a civil engineer, technican and journalist in the USSR, Sam left for Israel, a kibbutz and Israel Radio in 1971. He joined the BBC Russian Service on reaching London in 1975 and, in addition to GC, has presented *Rolling Stone*, featuring Russian emigré singers, since March 1988.

Until October 1987 there were no phone calls from the Soviet Union. By January 1988, 112 people got through one memorable afternoon. In July last year, Mrs Thatcher (despite technical difficulties) generated 250 calls. For Paul, the figure was 1,000 or so, from all over the USSR. Bear in mind that a call costs some three roubles (about £9, or the average weekly wage), that most listeners don't have direct dialling, that many others have to queue in post offices to make a call, and this is quite a figure.

Your editor joined two dozen-odd (very odd) journalists in listening to a live relay of the programme that memorable Thursday, in an adjacent room at London's Bush House, aided by some of the Service's 35 Russian-speaking staff. (Highlights of the 55-minute session were broadcast next day in Sarah Ward's regular English Service programme, *Multitrack Three*.) Simultaneous translation was available to both Paul and the listeners: Sam, as you will see, proved an enthusiastic link, making Mike Read sound positively reticent.

"Hi, Paul. Welcome to *Granny's Chest*!"

"Priviet, Sam."

"Ok, how d'you wanna start it?"

"Priviet, Russia." (Cue 'Back in the USSR'.)

"Ok, we have Slava from Minsk and his question is, which musicians of the '50's have influenced you most?"

"Priviet, Minsk! The main people that influenced me was Elvis, Little Richard and Buddy Holly...I learned to sing a little bit like Elvis, some of the time like Little Richard, and we all loved Buddy Holly."

"The next call, Paul, is from Sacha in Leningrad, and Sacha is only seven, would you believe it? Sacha's question is, what music did you like when *you* were seven, Paul?"

"Well, Sacha, the main music I used to like when I was seven, I heard from American films...People like Fred Astaire: he was a great dancer and a great singer, too. Also, I listened to British radio and they had a programme by a fellow called Billy Cotton, who was the father of the fellow who runs one of the departments of the BBC."

(Sam vainly tried to get back to Sacha for her reaction.)

"Paul, would you like to introduce the record?"

"OK. One of my favourite Little Richard tracks: it's called 'Lucille'." (From *Choba B CCCP*.)

"Let's rock!"

Paul then revealed as untrue a newspaper item Sam had read, stating that Paul had visited Little Richard in hospital.

"Paul, we have Vladimir from the Black Sea. It's a good question: Paul and Linda, you've been married 25 years–"

"20."

"What's five years?"

"Not a lot," agreed Paul, laughing.

"The question is, is that a creative marriage, or is it just happiness?"

"Well, I don't think anyone knows the secret of a happy marriage. You're just lucky if you have a happy one. We spend a lot of time together and we have a lot of things in common–music, all sorts of things–and maybe that's what does it. How do you do it, Sam?"

"I don't know! You'd better write a song: how to be happy in a marriage without knowing it."

"Yes. I'll go and write it now." (Sam getting giggly.)

The next question, from Veronica Gagarin: "Do you prefer making music which is close to your heart, or music which is popular?"

"I think you always try and make music which is close to your heart, and then you hope that it's gonna be popular. I think it's a mistake to make music which you think is gonna be popular, but which you don't like. People can tell if you're foolin' 'em or not."

Andrei Barkovsky (12) was next: "Are you now working on new songs which will be performed this year?"

"Yeah. After this interview I go back to the studio, where we're finishing up some songs. I'm just mixing an LP at the moment, which should be out in the middle of the year. Some new songs, which I hope you'll like, Andrei."

"Are you going to come to the Soviet Union this year?"

"I'd like to...at the moment I'm just putting together a band, so we've got to do a little rehearsing and learn some stuff first...I am hoping to go out on tour this year. If that transpires, then I'd love to come to Russia...Other people go to Russia and sing 'Back in the USSR': I think it's about time I went and sang it."

"I reckon it's about time: in the early '60's there were quite different opinions about the Beatles in the Soviet Union. Now it's changed and they're more favourably disposed towards the Beatles and Paul McCartney, but yesterday it was quite different...Let's have 'Yesterday'." ('Twas done.)

"Yesterday, when we were young," quipped Sam.

"Not so long ago," replied Paul, catching the mood.

Then came Nurjan, speaking in English: 'Good evening, Mr McCartney...I heard you have launched an initiative of forming the Beatles again and you have found a man who is nearly the same as John. Is that so?...And what do you think about our country and its people now?"

"I think you've heard a false report...George, Ringo and me could play together, but to find a replacement for John is impossible...The decision not to let us play there didn't put us off Russia, because in those days most of the things between Russia and the West weren't allowed: it wasn't just music...We always heard that the young people were buying our records...so that made me very optimistic about the relations between our countries. That's why I'm so happy to be doing this interview today."

Paul was tickled by Nurjan's requesting signed photographs for his *three* girlfriends and promised to oblige, before introducing 'Ain't That A Shame'.

A young-sounding Olga popped up next: "Paul, what do you think of today's youth and what would you like to wish the young people of today?"

"Well, I've got four children of my own and, looking at them, I think the children of today are great. They seem to be very interested in all the issues...to want a good world...to be very interested in peace and ecology...so I like them a lot...most of the young people I meet are great and very good spirits. It gives me hope for the future."

Olga again: "You've never been to the Soviet Union–how did you come to write a song called 'Back in the USSR'?"

"Well, actually there's a song written by Chuck Berry called 'Back in the USA'. He talks about how great it is in the USA...so it's really a parody on that song. I took American things like the Beach Boys (all that 'Woo-oo-oo') and made an American-sounding song, but changed the whole idea to a Russian going home, to kind of show how similar people are, because we never thought of Russia as a rock 'n roll place."

"What is the most important thing in life for you, except music?" asked Rudolf from Latvia.

"My family: even above music, in truth. That's the most important thing to me, it's as simple as that."

"Why have you decided to dedicate *Choba B CCCP* to the reforms in the Soviet Union?" continued Rudolf. "What's really in common between music and politics?"

"I don't know if they've got that much in common...but to a lot of people over here, when we see that the attitude from Russia is warming up...and we're able to talk like this...I wanna do something to help it. All my records are normally released over here in the West and then Russia gets them a little bit later...We decided it'd be a great idea to take a record and just release it specially for Russia, because then they'd at least know I was making a definite gesture."

Sam too was warming up: "Have you heard of a band called Wings? What was the band called that played in the '60's?"

"They've escaped me," replied Paul. "Beat-lay, something like that? Cut the comedy, Sam–play the record!" ('Band on the Run' followed).

A chap called Slava asked: "Which were the happiest days of your life and why were they the happiest?"

"It's a difficult question, because I've had many happy times. I think really *these* are the happiest days of my life now, because of my family...but, looking back, I think when the Beatles first started to become successful: those were fairly crazy times and we had a lot of fun then, y'know. Maybe that's the second happiest period."

"Which do you like better," continued Slava, "to write words or music?"

"I find it easier to write music than words, but when I write a song it can start either way. Normally the music, and then I fill in the words later; but if I'm lucky I get the two together."

Next up was Yevgeny, presenter of a local rock show in Kurzestan: "Do you think the music of the '60's is better than the music of today?"

"A lot of people think that: in the '60's there was a lot of original invention. Maybe that way the music *was* a bit better; it was stronger. But I think

PHOTO COURTESY THE PRESS ASSOCIATION

there's plenty of good music being made today: I don't think it's all rubbish. I think there's some very good people like Stevie Wonder–"

"That's not really the music of today," chipped in Sam.

"He wouldn't be pleased to hear you say that! I mainly like the bands that can really play: somebody like U2 has a bit more spirit–they are a bit like a '60's band. I'm not so keen on the synthetic stuff, where the machine played it all."

Yevgeny came back for more: "The rumour is that there are many songs in the vaults of EMI which are not released. Is that true?"

"There are one or two Beatles songs, yeah. Not many, because we were very careful to finish off everything we did. There are some good songs: 'Leave My Kitten Alone', which John sings...I think we have to ask the record company to hear them."

(Here Sam introduced 'Kansas City'.)

"Paul, we're forming a fan club for the Rolling Stones and the Beatles," announced a chap from Moscow called Jeny. "We want to have an official one, if you can help us with it."

"Yes, we can help you get in touch, sure. Write a letter to Sam, maybe."

Natasha from Kiev wanted to know how Paul first met John Lennon.

"Well, when I was about 14 I had a friend that knew John–he lived near John. This friend invited me to a fair where John and his band the Quarrymen were playing. That was where I first met John, in a place called Woolton in Liverpool, and I wasn't very impressed because he was a bit drunk. But he seemed pretty sweet... and later on they asked me to join the group."

And, well, Paul could be rapping to Russia still, but all good things must come to an end. As with so many things in his career, the reverberations were tremendous. (Those in the USSR we can only guess at). For a start, he was interviewed on both TV news programmes that night. "I haven't enjoyed a phone-in so much for years", enthused Gillian Reynolds in the *Daily Telegraph*. "The callers sounded genuinely excited".

The same paper's *Peterborough* column had a nice postscript on 8th March: "A Moscow pensioner is suffering an identity crisis..." A Russian magazine "printed Vassily Ryazanov's number by mistake, and the shy war veteran's telephone rang round the clock... Many callers refused to believe they had rung the wrong number, so Ryazanov and his wife have spent days...denying that they had ever fallen out with someone called John, or felt nostalgic for a place called Liverpool."

So even those who phoned Vassily and his wife benefited indirectly from this pioneering broadcast. The inspiration felt by those who listened or contributed to the real Paul McCartney phone-in cannot be estimated.

Well, it was twenty years ago today...

17th January:
Yellow Submarine cartoon soundtrack out. It contains four new songs, plus 'All You Need Is Love', 'Yellow Submarine' and George Martin's incidental music. Paul's showcase is the singalong 'All Together Now'. It reaches number three in the album charts.

30th January;
The Beatles play on the roof of Apple's Savile Row offices, until stopped by the police. (See *Let It Be* film). Their last 'public' performance.

13th February:
Paul and Linda attend launch for Mary Hopkin's *Postcard* album at the Post Office Tower (now the Telecom Tower). Paul produced the record.

11th March:
Paul produces and plays drums on a new version of the Coasters' song 'Thumbin' A Ride' by Apple artist Jackie Lomax.

12th March:
Paul and Linda marry at Marylebone Registry Office. Brother Mike, the best man, is delayed by a train breakdown.

11th April:
'Get Back'/'Don't Let Me Down' issued, crediting Billy Preston on the label. Twenty years on, Paul will tell Patrick Humphries: "I didn't think 'Get Back' was any kind of single; it was a jam, and the other guys had to say, 'No, it's a great single, man'."

24th April:
"I'm not dead", announces Paul from Scotland, in response to the loopiest of all Beatle rumours.

30th May:
'The Ballad of John and Yoko'/'Old Brown Shoe' out. John is on guitar, Paul on everything else, prompting this lovely Lennon-McCartney exchange in the studio: "Go a bit faster, Ringo!" "OK, George!" Great though the 'Ballad' was, it was tolerant of the other Beatles to let it go out under the group name, personal and controversial as it was. Besides, 'Get Back' was still number one. The B-side was a surging, witty rocker by George with superb basswork from Paul.

PHOTO COURTESY EMI RECORDS

And ten years ago...

23rd March:
Wings' 'Goodnight Tonight'/'Daytime Nightime Suffering' issued, Recording début of Steve Holly (drums) and Laurence Juber (guitar). The A-side is a rhythmic *tour de force*, with razor sharp guitar and McCartney bass playing that would have made any session man a legend overnight. Yet some dismissed it as mere 'disco'... The B-side is one of Paul and Linda's favourite Wings tracks: one can see why.

8th April:
MPL tour documentary *Wings Over The World* shown on BBC2. Ringo fraternises backstage.

19th May:
Paul, George and Ringo play together at Eric Clapton's wedding to Patti, George's ex.

1st June:
'Old Siam, Sir'/'Spin It On' issued. The A-side, a rocker, is as individual as its title.

8th June:
Back to the Egg, Wings' last album, out. Including two Rockestra items among its 14 tracks, it is diverse and ambitious and will be appreciated more with every passing year over the next decade.

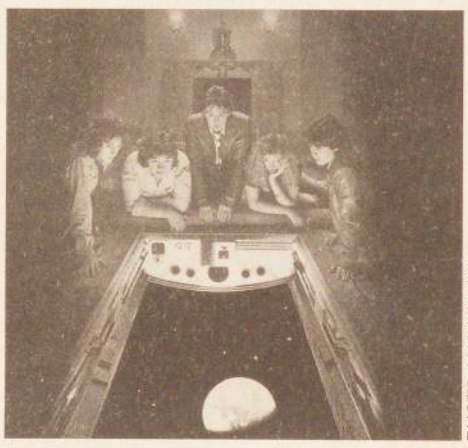

PHOTO JOHN SHAW

Paul McCartney Word-search

Not sure if no. 38 is an Elvis Presley tribute, or a ***McCartney*** *track gone wrong, but it's still a devilish word search, from Galia Zeldes in Jerusalem.*

Can you find all the names in the list?
The names run up, down, forwards,
backwards and diagonally. With a little luck
you'll get it right.

1. Paul
2. Linda
3. Band on the Run
4. Ram
5. London Town
6. Back in the U.S.S.R.
7. All the Best
8. C. Moon
9. Press to Play
10. Helen Wheels
11. We All Stand Together
12. Give Ireland Back to the Irish
13. No Words
14. Junior's Farm
15. Angry
16. Stevie (Wonder)
17. Only Love Remains
18. Silly Love Songs
19. Hi Hi Hi
20. Let 'Em In
21. Press
22. One of These Days
23. You Gave Me The Answer
24. Jet
25. Listen to What the Man Said
26. Nineteen Hundred – Eighty Five

A L B U R D D I A S N A M E H T T A H W O T N E T S I L H
T N H G C I S E V O L B J U N I O R S F A R M N E T J D S
V G O O D N I G H T T O N I G H T K T A L M E F B N O N I
E O N C E U P O N A L O N G A G O J B F C Y I C O Y H Y R
N E T H E M B A C K I N T H E U S S R D W L R U N G N T I
X B L U E L U A P I L O V E P J Y O W I D O E A Y I O H E
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E N I A L Y N N E D U A P Q R U F N I C K E S S N N E O T
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P W M R M A T H S I G N I W T F H I V Y A Q A A I C F S T
S U R F E U R I T N B F T G B X K N J A P T E W V U T N K
L J G P A S L R H D I H I H I H I G X D P H H D O L H I C
L A E N R L S Q G A L L T H E B E S T R L E T E R E E A A
A R M T I U G S I S A Y U M T R A M U E Y M E E Y L S M B
F C K U F M N Y N T R W O C B J U N K H V O M P L T E E D
R L T N H I O O Y E L S V C M O O N F T W T E S D T D R N
E R G P M O S C L V N C Z A L P F G U O O K V E I I A E A
T H J E Y S E T E I O N Q R F O L Z C N R N A S S L Y V L
A J T U G D V O N E D P L T U G O F W A R I G O D A S O E
W E L J T R O P O T T A B N M L A P E R R R U R N H I L R
L G R A V O L L L M A Y B E I M A M A Z E D O D U T I Y I
N M Y V T W Y A E H J K I Y L O R N M P Q S Y E O I D L E
A L T L A O L T R B A C K S E A T O F M Y C A R R W G N V
U O Y A L N L T O N M F G E R Y T N I K F O L L U M A O I
L R W T M A I E M W E A L L S T A N D T O G E T H E R L G
W V P R E S S T O P L A Y L I V E A N D L E T D I E L A Y
U J O K E N T I N H E L E N W H E E L S P N O Y A D N R O
A M A R I T E D D Y B E A R P I P E S O F P E A C E G D K
W M L J C Y R A T E R C E S Y R A R O P M E T R Y N O S O
M R S V A N D E R B I L T S O E D I T Q U R M E A N O N G
N I N E T E E N H U N D R E D E I G H T Y F I V E T H E T

27. Venus and Mars
28. Coming Up
29. Maybe I'm Amazed
30. Temporary Secretary
31. Sally G
32. Denny Laine
33. No More Lonely Nights
34. Waterfalls
35. My Love
36. Goodnight Tonight
37. Junk
38. Teddy Bear
39. Mull of Kintyre
40. Pipes of Peace
41. Ebony and Ivory
42. Wings
43. Wild Life
44. Live and Let Die
45. With a Little Luck
46. Another Day
47. Red Rose Speedway
48. Once Upon a Long Ago
49. McCartney
50. Tug of War
51. Back Seat of my Car
52. Mrs. Vanderbilt

Cuff Link

"Fame – I wanna live forever!" Well, Paul can't arrange that, but he can certainly do his best to ensure that Liverpool has its own School for the Performing Arts. Depressed on visiting his old school, the now defunct Liverpool Institute, last year, he remembered a friend saying after the Toxteth riots that the city needed a *Fame* type school with moderate fees. Paul mentioned the idea to George Martin and made some enquiries, culminating in a McCartney open letter in the *Liverpool Echo* of 24th February. Via the *Echo*, Paul asked the people of Liverpool to say 'Yes' or 'No' to the idea: the response was overhelmingly in favour. "I am sure," Paul had said, "that if the answer is a positive one we will be able to attract interest from many other sources." George's experience suggests Paul is right: the London School for Performing Arts and Technology should open late next year in Croydon. The money is coming from the government (under its City Technology Colleges programme) and the music industry, with the site being donated free by the local council. "The Institute encouraged us all to be individuals," said its last headmaster, Jack Sweeney. "It gave us an atmosphere in which we could all develop." Paul confirmed that he "got a great start in life there" and "would love to see other local people being given the same chance." It looks as if his wish may come true.... Another Institute product millionaire Steve Norris, became MP for Epping Forest in December. When head boy, he had to drag the truants back to school from the Cavern!...Rock is certainly flirting with cap and gown these days. Bristol teacher Tim Cain scored an immediate hit with his GCSE music course book, featuring illustrated rock classics... West Lothian College of Further Education offers an HNC Business Studies (Music Management) course, including law, economics and publishing – 80% of graduates have found work in the music business; one discovered Fairground Attraction; Simple Minds' manager was so impressed he promptly hired a student... Liverpool already has an Institute of Popular Music: EMI MD Rupert Perry recently presented them with 250 albums. Guess whose albums were pictured in the presentation photo? Not the Beatles, but solo John and Paul...'Green' charities are thriving as never before. The last few months have seen the formation of Media Natura, an alliance of conservationists and media professionals headed by David Puttnam, whereby the media pros offer their services at vast discounts to promote 'green' causes; also Ark, a 'democratic, mass movement' headed by an ex-Greenpeace director with Chrissie Hynde and Kevin Godley as fellow-directors, which incorporates two companies marketing 'environment-friendly' cleaning products and foods. Mrs. Thatcher's 'green' speech last September has helped to bring new members flocking to Greenpeace, Friends of the Earth and CPRE. Long may it continue...Animal charities such as Artists for Animals and Beauty Without Cruelty have also swum into our ken...Linda gave a signed picture of her cat, Scratch, to a Hard Rock Cafe auction for the Celia Hammond Animal Trust last November. Celia's sensible aim is to spay as many cats as possible at low-cost clinics to end the large scale destruction of strays...On a less earnest animal note, the TV cartoon *Count Duckula* has become an adult cult. The count is the first vegetarian vampire duck and thus a great disappointment to his family!...BBC Radio's *Paws, Claws and Whiskers* series of animal stories for children brings to mind the McCartney-McManus number 'Pads, Paws and Claws' from the Elvis Costello album *Spike*. Paul doesn't play on this one, but plays bass on two others: Hofner on 'Veronica', the jointly composed hit single, and Rickenbacker on 'This Town'. Apart from 'T-Shirt', the latter is Paul's first pure guest appearance in years...Truly, life is a Beatles' song title: the Church of England Children's Society has a leaflet called 'Love Me Do'. The 'boys' in fact did some publicity for the Society in their hey-day. Details of all charities may be obtained from the Charity Commissioners on 01-210 3000 or 01-210 4533...No wonder Mike Berry gets asked to all the Buddy Holly lunches. As well as his 'Tribute' record, there's the B-side to his hit version of 'The Sunshine of your Smile': 'I'm as old as Paul McCartney'. Sample: "I'm as old as Paul McCartney/Maybe just a little bit more/But you can bet that he'll look 46/When I'm 64." Well, at the last Holly lunch Paul was 46 and you didn't look 64, Mike: does that make you feel better?...Elvis and Marilyn are not the only ones to be sighted after death. Buddy Holly reportedly walked into a Lubbock bar calling himself Peggy Sue and wearing a pink frock. It's not known if Jerry Allison was there to see his ex-wife in her new guise...*The Stars sing Lennon and McCartney*, a rather mixed bag including Cliff Richard, Deep Purple and Olivia Newton-John, is available on the budget Music for Pleasure label...More inviting is the reissue on the revived Stax label of Booker T. and the MG's instrumental version of *Abbey Road*, called *McLemore Avenue* after their record company studios' address...Beatle items, many of them of dubious ownership, continue to go for daft sums at auction. 1961 autographs of John, Paul, George, Pete Best and Stuart Sutcliffe went for £2,640 a few months back...Alan Civil, fondly remembered by Paul for his horn playing on 'For No One', has died aged 60. "It would be unrealistic to gloss over the fact that Alan Civil enjoyed a drink," began one tribute, though it's clear his boozing was convivial and combined with a long and successful career. Principal Horn with the BBC Symphony Orchestra for 22 years, he was one of the few outsiders to be credited on a Beatles record...Besides an interview with Paul, Jonathon Green's look back at the '60's, *Days in the Life*, contains at least one memorable glimpse of the times. "I rang up all the answerphones I knew," remembers Virginia Clive Smith. "I played the entire two sides of *Sgt. Pepper* on the answerphones so that the secretaries might possibly pick up on a little love and peace."...Paul is included in *The National Portrait Gallery Collection*, ranging from Richard III to the present day and a snip at £27.50, or £14.95 in paperback...The '60's spirit lives! At an April exhibition in Matt's Gallery in East London, sculptor Richard Wilson removed a window, "creating a surprising mixture of sculpture and landscape." His title for the exhibition? *She Came In Through The Bathroom Window*... Cilla Black enthused about Paul and the Beatles on *Desert Island Discs* a while back. Her favourite record? 'The Long and Winding Road'...A ripple from Paul and Linda's appearance on *Bread*: Bryan Murray, who plays Shifty, still had his Beatles Fan Club membership card and got Paul to sign it at the party after filming...Paul recently described the Apple press office as "like a bar" to Mike Read. Assistant barman to Derek Taylor was one Richard DiLello, who wrote the notorious *The Longest Cocktail Party* about this period. He's now popped up as creator and co-writer of the TV series *Midnight Caller*, clearly inspired by *Clint Eastwood's Play Misty For Me*: a late night DJ gets caught up in weekly dramas involving callers to his programme. More than a bartender after all... We misled you in *CS49*. John Lennon recorded 'Just Because' by Lloyd Price of 'Lawdy Miss Clawdy' fame. The 'Just Because' on *Choba B CCCP* (by Bob and Joe Shelton and Sid Robin) was a different song recorded by the young Presley... Simon Bates of the booming voice is moonlighting on Radio Four in an entertaining weekly quiz, *The Year in Question*, where teams from two different newspapers hear archive recordings from a particular year and answer questions on them. The programme has an arresting theme tune, familiar to Chris Whitten from schooldays: the Average White Band's 'Pick Up The Pieces', which set Hamish Stuart and Co. on the road to fame...Jane Moss of the *Power of Music* production team (*CS50*) told us that the Nordoff-Robins Centre received 1,500 letters after the programme, which had five million viewers despite being opposite *Rough Justice*, the popular legal drama series, on BBC2...Legendary songwriter and *raconteur* Sammy Cahn ("Which comes first, the words or the music?" "First comes the telephone call.") is also President of the Songwriters' Hall of Fame and told Paul and Linda of the plans for that body's twentieth anniversary celebrations on 11th May. At presstime a TV spectacular, *The Magic of Music*, was to be followed by a post-performance party at the New York Hilton. Inductees to the Hall this year include Leslie Bricusse, Anthony Newley and the late Roy Orbison. Elton John is Hitmaker of the Year, while Quincy Jones receives the Lifetime Achievement Award for his work with Michael Jackson and in the jazz field. All proceeds from the bash go towards realising Johnny Mercer's dream of a Music Centre and Museum for Songwriters in New York. Sounds a suitable home for all this Beatle memorabillia floating about...You may have noticed 'True Love Ways' in Terrys' All Gold Chocolates TV advert. (A single and TV album resulted before Christmas.) Some time ago 'Everyday' was used to push chicken drumsticks on TV: please note that Paul has no say in the UK use of Buddy Holly's music ...And so, in the end, the love you take is equal to the love you bake.

GALLERY CORNER

Please keep sending us your contributions, although we can only publish a small selection.

by George Smith of Cohokia, Illinois

by Alison de Ville of Glasgow, Scotland

WOW MOM WINNERS

Congratulations to the following five winners of our 50th Issue Crossword draw, who will each receive a copy of MPL's *Wow Mom* cassette, as will Kim Davie of Orpington, Kent who compiled the Beatles Solo Crossword.

John Arthur Ritchie,
Spalding, Lincs.

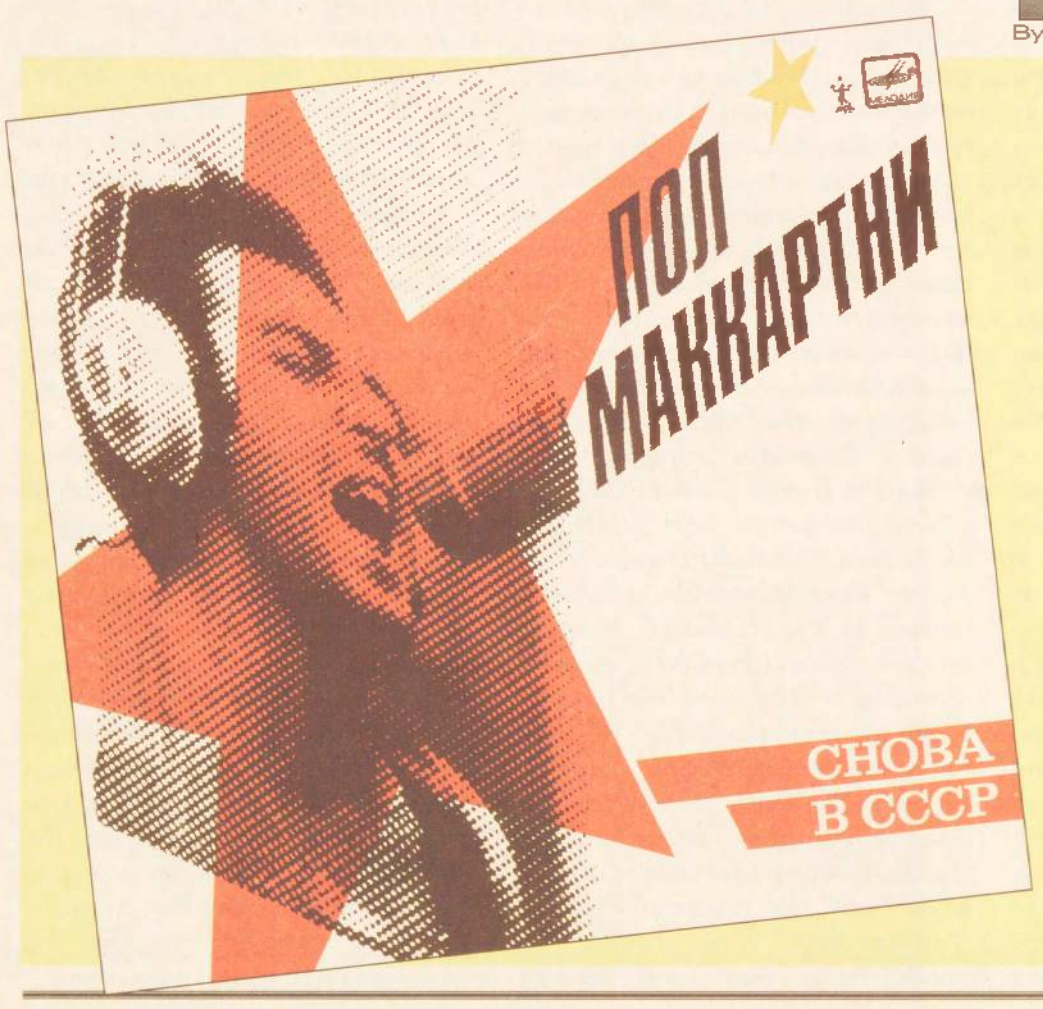
Mr. S. Oakes-Monger,
Enfield, Middx.

Graham Thurley,
Leeds

Elisabeth Egolf,
Horgen, Switzerland

Maggie Campa,
Azusa, California

By Ewan McKenzie of Blairgowrie, Scotland



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